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ABSTRACT

James Kinneavy's "Theory of Discourse," already being used as the model for the writing assignments in the curriculum at St. Joseph's College, can also be used as the model for listening and speaking assignments. This proposed project would incorporate the following four-step procedure: (1) determining what is necessary in preparing students to listen proficiently in terms of their previous knowledge, the kind of listening material to which they will be attending, their physiological states, their readiness and willingness to pay attention, and their intellectual commitment; (2) teaching students how to listen to selected lectures through prelistening, listening, and postlistening activities; (3) testing control and uncontrolled groups with questions based upon Kinneavy's model; and (4) presenting the test results to core curriculum faculty in a follow-up workshop. In addition to improving aural-oral skills, this program would serve to complement the students' writing and thinking skills because they would be applying this rhetorical processing as an ongoing and refining activity in their total learning process throughout all of the core curriculum. Teachers, too, would be motivated to hone and refine their own approaches to learning, teaching, and lecturing. (Appendixes chart the program.)

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The Integration of Listening Skills as a Complement to Speaking Skills in the St. Joseph's College Core I Program

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Ralph M. Cappuccilli
1982: Summer Institute
Writing in the Humanities
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CS 207 174

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The St. Joseph's College Core Program is a four year integrated program replacing the general education traditional format. Our Core program was begun twelve years ago. Since that time, after deciding what content and what sequencing would best service our program, we have incorporated basic writing, speaking and thinking skills technique manuals. However, we are still in need of refining these skills and complementing them further with additional skills in listening and reading. The object of my presence at this NEH Institute was to discover ways and means to improve listening and oral skills. I have undertaken to do this, and in the process, I have had reaffirmed for me that reading, writing, speaking, thinking and listening are all interrelated and can be mutually reinforcing.

Several papers for improving listening skills in Core have been written by Dr. Nichols, our Core director, and myself; however, these are general in nature and present some general outlines on the need for good listening. We have no specific applications for good listening, therefore knowing when it is done, nor for testing good listening, therefore knowing how effective it has been.

With this urgent need in mind, I have undertaken to do this project. After considerable reading, writing and listening to pertinent lectures, thanks to this Institute, I believe I have found a way to improve good listening specifically and to test listening comprehension meaningfully for our Core Program; moreover, how to integrate it with spoken and written discourse which

to me was always an implied relationship, but which now is a substantiated heuristic revelation.

The model we use for writing in our Core Program is based upon James Kinneavy's A THEORY OF DISCOURSE, and writing assignments are built around it. This same model can be used for listening and speaking assignments also. A detailed copy of the model may be found in the appendix of this paper. Following is a condensed statement of the format:

I. The Aims of Writing in Discourse
   A. Exposition (Reference Discourse)
      1. Scientific Discourse
      2. Exploratory Discourse
      3. Informational Discourse
   B. Persuasion
   C. Expressive Discourse

II Organization

III Technique of Development

IV Style

One way to reinforce this model used for writing is to transfer its use as a model for listening to the many and varied lectures the student will hear, as well as the preparatory readings the students engage in prior to listening to the lecture. Each lecture would be classified as to primary aims and modes, and the student would have some guidelines as to how he might more effectively listen to lectures which reflect the aims of Kinneavy's model. An added dimension of this would be the continuity achieved for cultivating good rhetorical habits.

This proposed project and the aims I have for it would therefore incorporate the following procedure:

I What Is Necessary in Preparing to Listen Proficiently

II How to Listen to Selected Lectures -- Reflecting Aims in Kinneavy's Model
- A. Pre-Listening Activities Prior to the Lecture
- B. Listening Activities during the Lecture
- C. Post-Listening Oral Activities after the Lecture

III Testing for Listening Comprehension
- A. Core I Control Group
- B. Core I Uncontrolled Group
- C. Uniform Test
- D. Possible Test Questions (based upon Kinneavy's model)

IV Presentation to Core I for Consideration and Adoption in a Follow-up Workshop

V Concluding Remarks

What Is Necessary in Preparing to Listen Proficiently

Regarding what is necessary for proficient listening, Sarah Lundsteen provides a five part listening chart that would lay the groundwork for this project. She asserts the following five part approach should be considered for proficient listening;

1. The student's previous knowledge regarding the discourse (what he knows beforehand)
2. The kind of listening material he/she will be attending to (lectures, classified according to Kinneavy's aims and modes of discourse)

3. The students' physiological state (hearing, sensation, perception, and ability to receive the message)
4. The students' readiness and willingness to give total attention and concentration to what he will hear
5. The students' disposition to incorporate a highly conscious and intellectual activity at the time of listening and beyond. [1]

In the appendix of this paper, the reader will find a breakdown of the preceding five part chart by Sarah Lundsteen. The latter incorporates the necessary components of pre-listening, during-listening, and post-listening processes.

There are effective prior listening exercises that the student can do do in class to prepare for pre-listening activities in preparation for lectures.

1. Read aloud - short passages of persuasive, referential, literary, or expressive discourse, in this case -- literary discourse.
2. Listen for:
   A. Context -- Aim
   B. Arrangement -- Organization
   C. Meaning -- What It Means
   D. Style -- How It Is Said

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1. Sarah Lundsteen, Listening, ERIC, (Urbana, Illinois: National Council of Teachers of English, 1981), page 18.

3. Take notes by main thoughts, main relationships. What images do you form from what you hear?
4. Arrange the images in some order of priority.
5. Record ideas by using your own terms.
6. Give these ideas in collaborative learning groups.
7. Give an oral resume of:
   A. Aim
   B. Organization
   C. Meaning
   D. Style
8. Test your resume against that of others, one on one, or against other resumes.
9. Describe in your own terms in a single sentence what the purpose of this passage was.
10. Try to describe how the paragraph sounded: words, phrases, sentence length.
11. Test yourself in what you recalled first and why. Can you tell which cues in the passage helped you to do this?

How to Listen to Selected Literature

Exercises in listening according to Sarah Lundsteen's formula would pe presented to the student. These would consist of reading activities that exemplify the aims of discourse and would

be given prior to the discourse. These would be used to prepare the student to detect and listen for the following processes regarding the aims of discourse. The condensation for this procedure is due to Ms. Peggy Horodovich.

1. If the emphasis is on the decoder (the audience), we get persuasive discourse.
2. If the emphasis is on the signal (the work, the message, the artifact, the product), we get literary discourse.
3. If the emphasis is on the reality (the universe, "the world out there"), we get reference discourse.
4. If the emphasis is on the encoder (the writer or speaker), we get expressive discourse.

Reference discourse has three distinct species:

A. Informative -- If the reality is conceived of as known and the facts about it are simply relayed to the decoder, there is an informative use of language.

B. Scientific -- If the information is systematized and accompanied by demonstrative proof of its validity, there is scientific use of language.

C. Exploratory -- If the reality is not known, but being sought, there is an exploratory use of language. [2]

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2. Peggy Horodovich, NEH Summer Institute, "Writing in the Humanities," (Glenside, Pennsylvania: Beaver College, Summer, 1982).

Pre-Listening Activities

The pre-listening activities that the student would engage in prior to listening to the lecture would be geared toward preparing him to listen for one of the above particular aims and for which he would make the following preparation. (The lecture selected for an example here is one taken from our Core Syllabus and is based on the reading of Willa Cather's short story, "Neighbor Rosicky".

Specific

Pre-Listening Activities

I The student should keep a journal in which he records the following:

A. His reactions to reading the story

B. His responses to such questions as: (Based upon Corbett, Little Handbook of Rhetoric, pp. 206-212)

1. What did the author have in mind in writing this story? (Purpose)
2. What did the story mean to you? (Personally)
3. What is the theme, or themes, of this work?
4. What did a particular character mean when he/she said, "(Quotation of the statement)"?
5. In what way is a particular incident or passage related to the theme of the work?
6. Is there symbolism in this work and how is it demonstrated?

7. What patterns do you find in the (incidents, characters, diction, figures of speech)?
8. How is the ending of the work related to the other parts of the work?
9. Why did a particular character do what he/she did?
10. What kinds of persons are the characters in the story?
11. What attitudes are revealed, are consistent, true, real? 3

The student should also write in his journal an anticipatory precis - a personal summary. He should identify particular words, phrases, quotations and general impressions. He should also look up and define difficult words and write out questions he might anticipate the lecturer will deal with.

Listening during the Lecture

From the lecturer's outline, which is in our Core Syllabus, the student should consider the following: context, classification of the lecture; organization, how it is structured; message, what it says; and style, the way it is said.

Based upon this prior processing of pre-listening activities, the student can have some sense of what to look for in the

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3. Edward P.J. Corbett, The Little Rhetoric and Handbook, New York: John Wiley and Sons, Inc., 1977), pp. 206-212.

way of aims and modes of the lecture and some sensitizing for sharpening listening during the lecture. Some of the following questions from the pre-listening process are indigenous to the listening process during the lecture.

1. What is the main theme, or themes?
2. How are they explored and developed?
3. What are the relationships of themes and their development?
4. Are the lecturer's themes consistent with the evidence contained in the story?
5. Does the lecturer draw inferences from his themes?
6. How are they applied?
7. Does the lecturer outline the main parts of the story and show you how they fit together?
8. Is his organization chronological, familiar to unfamiliar, whole to part, or reverse, spatial order, climactic order, anti-climactic order, etc.?
9. Does he quote parts of the story to illustrate, provide examples for, and reinforce his conclusions?
10. What parallels do you see being drawn from the story, the period it reflects, the mores of the time represented and today's?
11. What kind of language does he use (word choice, word patterns, familiar or unfamiliar terms, transitions)?
12. Did some of the anticipated questions you prepared for get answered?

Following is the lecture outline for which the above pre and during listening activities apply.

"Neighbor Rosicky"

I Setting for the Story

A. Introduction and Background to Characters

B. Characters

II Rosicky's Experience

A. New York

B. London

III Rosicky's Help and Concern for Others

A. Attitude toward Family

B. Attitude toward Polly

C. Attitude toward Rudolph

IV The Death of Rosicky

V Themes

A. The Value of Land

B. Insufficiency of City Life

C. The Land as Final Repository of Life

Post-Listening Oral Activities

(Notes to Student before Lecture)

1. Have oral resume of the lecture.
2. Describe the main theme of the lecture in three minute impromptu speech.
3. Have students discuss in collaborative learning groups. (Appoint recorder to present consensus; then join them in a special group for class discussion.)

4. Have students read several summaries and compare them.
5. Have groups write an imaginary scene placing characters from the story in today's world and role play it.
6. Find scenes in the story that reflect the lecturer's themes. Read aloud and discuss.
7. Describe in an impromptu (three minutes) speech what experiences and values the student can readily relate from the lecture to today's world.
8. Give a three minute expository speech using the narrative mode comparing and/or contrasting the student's journal resume with the lecture resume.

This prototype with the aforementioned methodology would also be used for Kinneavy's other aims of discourse, referential, expressive and persuasive. Lectures throughout all of our Core program could be classified as to which category they primarily exemplified or predominantly reflected.

Testing for Listening Comprehension

In order for the value of this kind of processing for the improvement of aural-oral skills to be assessed, a testing procedure whith a controlled and uncontrolled group of students in Core I would be employed.

1. Both groups would be administered identical tests.
2. The control group would be given all of the information and activities in the prototype.
3. The uncontrolled group would not be given the information.

4. Questions would be designed to explore the content organization aims and style according to Kinneavy's criteria. The examination would include the following questions based upon Kinneavy's model.

I Context
- A. Can you classify the lecture as to kind? (Persuasive, Expressive, Literary, or Reference)
- B. Was this lecture prepared with you in mind? (the audience)
- C. Can you tell from the evidence the lecturer used material both from the story and from outside sources. What prompted the placement of this discourse in our syllabus? (The reason for its occurring where it did)

II Questions about the Lecturer's Organization
- A. What were his main developments in the plot?
- B. Could you summarize the story, his point of view?
- C. How did the lecturer subdivide his point of view or theme?
- D. How did he comment and relate it to his structure and explanation? (Sequential, Chronological, Associational)
- E. How did he relate the parts into the period we are studying?
- F. Did he use the whole story to do this or point out and relate significant incidents, characters, passages? Which ones?
- G. Were the above choices structured logically and naturally, on the basis of cause and effect, or did the lecturer imply relationships that were "made to fit" the story of Rosicky?
- H. Did the lecturer provide a sense of totality? Did he use events and details to get a single effect, impression, illusion, or theme (or patterns of them)?

III Questions about the Lecturer's Message
- A. Did the lecturer emphasize a theme or a group of related themes?
- B. Did the lecturer use the title of the story, "Neighbor Rosicky," to mirror his theme or give a significant clue of how it related to the whole story?

C. Did he discuss the basic setting of the story and did he illustrate what atmosphere or mood came from it?
D. Did he discuss setting changes and show what effect these changes had, if any, on the structure and plot of the story?
E. Did he show that the setting-settings were important in establishing conflict or in making an impact on the characters in the story?
F. What means did the lecturer use to develop his characters -- comparison, contrast, description -- what they said, thought, did, how the were related, classified as to type by action, attitude, behavior?
G. Did he discuss these as important aspects of the main character or all characters and draw inferences or conclusions from them?
H. Which details best support your own interpretation of character?
I. Did he tell you why the characters did what they did during the story? (i.e., Are the character's deeds and words believably motivated? Are they consistent? If they were not, did the lecturer explain the reasons for inconsistent or unexpected behavior?)
J. If there were changes in character relationship and behavior, how did the lecturer go about preparing you for them?
K. From your reading of the story and your prelistening activities about it, do you think your comprehension of the lecturer's presentation increased your understanding of the story 25%....., 50%....., 75%,...., More.....?

IV Questions about the Style of the Lecture
A. How would you describe the lecturer's vocabulary or choice of words?
B. Did they make the plot, mood, character, setting more clear to you?
C. Did the lecturer use words that gave you vivid pictures, stirred your imagination, embellished your view of the story with figures of speech, sample dialogue, and quoting phrases, sentences and whole passages from "Neighbor Rosicky" to fill in the images you had prior to going to the lecture: Identify these.
D. Did he use words that you found impossible to understand?

E. Which words about the story (that you looked up beforehand) were used the way you had defined them?
F. Was there a difference? Can you tell the reason why?
G. Did the lecturer use certain words to condense meaning and relate whole ideas and thoughts rather than specific denotative meaning?
H. Did he do this (question?) throughout the lecture, or only at particular times, to demonstrate a particular inference or point he was trying to parallel to modern times?
I. Were his sentences long and drawn out, or were they short and to the point?
J. If either of the above, which was easier to follow and why?
K. Did you discern patterns to the lecturer's sentences? (periodic, episodic, parallel, compound, complex, compound-complex)
L. Did the lecturer use dialogue from the story effectively?
M. Did the lecturer give you a sense of the story by the tone? (ways of emphasizing important parts, from unimportant parts by emphasis, pause, acceleration, intensity, thoughtfulness, reflection, repetition and mood)
N. What adjectives best describe the lecturer's style? (easy, wordy, excited, boring, abrupt, simple)
O. Did the lecturer's style help you comprehend the story?

Follow-up

Presenting this material to our Core I faculty in a follow-up workshop for their consideration and adoption into the Core I program would serve as an initial move into the eventual application to the entire Core program of the following:

(Need for Proficient Listening and Oral Skills)

1. Relate to writing, thinking, learning, and reading.
2. Show the effectiveness and value of this procedure to all of our Core program.

3. Demonstrate how this can be a total learning process because of its integrative function to the skills we are attempting to cultivate.
4. Demonstrate this project by having the Core I faculty experience the project herein described.

In addition to improving aural-oral skills, this program would serve to complement the students' writing and thinking skills because the students would be applying this rhetorical processing as an on-going and refining activity in their total learning process throughout all of Core. Moreover, this would make the study of all forms of discourse a matter of involvement for both the students and the faculty; for such processing would, if not directly, at least indirectly, motivate the faculty also to hone and refine their own approaches to learning, teaching, and lecturing, all of which this Institute has emulated and significantly reflected in its dedication, both in leadership and personnel.

Some years ago, thirty-seven to be exact, I was fortunate enough to take a course with G.B. Harrison, the famous Shakespearean scholar, at the University of Michigan. He began his course by saying: "We are going to take a trip together; I have been there before. Therefore, I shall be your talisman and point out the bright spots and hopefully show you how to avoid the bad ones so our passage will be enjoyable and rewarding; but most important, you can find your way back so that you can guide others

the next time around. That is my earnest hope for you." Surely, without reservation, this Institute can lay equal claim to Professor Harrison's cogent exhortation.

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ADDENDUM

A. Listening Efficiency Approach of Sarah Lundsteen

B. Writing Model of James Kinneavvy

C. Integrated Model of Ralph Cappuccilli

Listening Efficiency Approach

Pre-Listening Activities

1. Previous Knowledge
2. Material to Be Listened to

Major Divisions of Listening Activity

I Responding and Organizing

Activities during Listening to Lecture

3. Physiological Activity of the Listener

Steps for a Proficient Listener

(1) Hear

(2) Hold in Memory

4. Attention or Concentration

(3) Attend

(4) Form Images

(5) Search Past Store of Ideas

(6) Compare

(7) Test

(8) Recode

5. Highly Conscious Intellectual Activity

II Getting Meaning

(9) Getting Meaning -- Literal Comprehension

Post-Listening Activities

III Thinking beyond Listening

(10) Intellectualize

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4. Lundsteen, page 19.

EXPRESSIVE

Examples:

Of Individual
- Conversation
- Journals
- Diaries
- Gripe Sessions
- Prayer

Of Social
- Minority Protests
- Manifestoes
- Declaration of Independence
- Contracts
- Constitutions of Clubs
- Myth
- Utopia Plans
- Religious Credos

REFERENTIAL

Examples:

Exploratory
- Dialogues
- Seminars
- A Tentative Definition of..
- Proposing a Solution to Problem
- Diagnosis

Scientific
- Proving a point by arguing from accepted premises
- Proving a point by generating from particulars
- A combination of both

Informative
- News Articles
- Reports
- Summaries
- Nontechnical Encyclopedia Articles
- Textbooks

LITERARY

Examples:
- Short Story
- Lyric
- Short Narrative
- Limerick
- Ballad, Folk Song
- Drama
- TV Show
- Movie
- Joke

PERSUASIVE

Examples:
- Advertising
- Political Speeches
- Religious Sermons
- Legal Oratory
- Editorials

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5. James Kinneavvy, A Theory of Discourse, (Englewood Cliffs, N.J.: Prentice Hall, Inc., 1971), page 65.

THE SAINT JOSEPH'S COLLEGE CORE WRITING PROGRAM

(Approved by the Faculty Assemble --- 10/20/76)

Core 1 -- Contemporary World	Core 2 -- Ancient World	Core 3 -- Middle Ages
1) The aims of discourse a) exposition -scientific discourse -exploratory discourse -informal discourse b) persuasion c) expressive discourse 2) Organization 3) Techniques of development 4) Punctuation guide	1) Persuasion (rhetoric) a) organization b) modes of appeal -appeal to reason -appeal to emotion -appeal to strength of character c) forms of persuasion -deliberative -judicial -ceremonial 2) Research paper, Part I a) book report supported by scholarly reviews b) precis c) plagiarism d) basics on documentation	Research Paper, Part II a) primary sources b) secondary sources c) purpose and form of documentation d) purpose and form of bibliography
	optional: dialogues, myths, fables	optional: "disputatio", morality play
Core 4 -- Modern World	Cores 5-6 -- Science	Cores 7-8 -- Non-Western
1) Expressive discourse a) the personal essay b) descriptive writing c) creative writing -satire -poetry -fiction 2) Stylistic analysis	1) Explanatory Writing (scientific prose) 2) Exploratory Writing a) heuristic exercises b) exploring models c) analogy 3) Persuasive Writing (science and public policy)	1) Comparison and Contrast a) the opinion paper b) crosscultural research 2) Simulation and role-playing
optional: manifesto, fantasy, social contrast	optional: science fiction, Utopia/ anti-Utopia	optional: "haiku" travelogue 5-legged essay
Core 9 -- Christian Humanism	Core 10 -- Seminar	
1) Reflective Writing a) the journal b) the autobiography 2) Creeds	The seminar paper	

(At this level, students will be encouraged to make their writing a successful BLEND of exposition, expression and persuasion.)

Aural-Oral Skills Improvement Chart

(Based upon Sarah Lundsteen's listening proficiency suggestions integrated with James Kinneavy's aims and modes of discourse, as applied to lectures given in the St. Joseph's College Core Program)

I Pre
II During
III Post Listening Activities to Identify Aims of Discourse Based upon Readings and Lectures

I Reading Assignment ("Neighbor Rosicky")
- A. Journals
  - 1. Precis
  - 2. Summaries
  - 3. Anticipated Questions
- B. Analysis of Story (Identify)
  - 1. Plot
  - 2. Mood
  - 3. Character
  - 4. Setting
  - 5. Theme

II Aims of Discourse -- Lecture
Classify Predominant Type According to

	Aim	Mode
(Reference)	A. Exposition	Narration
	B. Persuasion	Classification
(Literary)	C. Literature	Description
	D. Expression	Evaluation
	E. Development of Theme	Inductive / Deductive

- F. Application of Pre-Listening Activities to the Assessment of
  - 1. Organization (Arrangement & Devel. of Lecture)
  - 2. Meaning (What Lecturer Said)
  - 3. Style (How He Said It)

III Post Listening Oral Activities to Follow Up Pre and During Listening Approaches in Order to Intellectualize beyond Listening
- A. Short Speeches
- B. Oral Summaries
- C. Collaborative Learning
- D. Oral Reading
- E. Role Playing
- F. Oral Interpretation
- G. Debates
- H. Group Discussion